



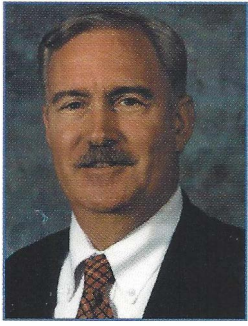
SATCHMO TO MARSALIS

A TRIBUTE TO THE FATHERS OF JAZZ

ELLIS MARSALIS • BRANFORD MARSALIS • WYNTON MARSALIS • DELFEAYO MARSALIS • JASON MARSALIS • HARRY CONNICK, JR.

AUGUST 4, 2001 UNIVERSITY OF NEW ORLEANS NEW ORLEANS, LA

FROM THE CHANCELLOR



*T*onight is truly a celebration of this city's native sons: Louis "Satchmo" Armstrong, Ellis Marsalis, Branford Marsalis, Wynton Marsalis, Delfeayo Marsalis, Jason Marsalis and Harry Connick, Jr. It is also a celebration of teaching and mentoring, of preserving the past and creating the future. It is a celebration of jazz – from traditional to modern – and its unique place in modern history.

There is a delightful brochure about Satchmo published by Jazz at Lincoln Center that describes his early musical career.

I was especially struck by this particular passage: "As the young Armstrong began to perform with pick-up bands in small clubs and play funerals and parades around town, he captured the attention and respect of some of the older established musicians of New Orleans. Joe "King" Oliver, a member of Kid Ory's band and one of the finest trumpet players around, became Armstrong's mentor."

That was over 80 years ago. Change the names and nothing has changed. That is what is so special about the city of New Orleans, the University of New Orleans and this night. It is about gifted musicians and the gift of mentoring.

One of the proudest moments in my own career is the day I persuaded Ellis to leave his teaching position at Virginia Commonwealth University to establish a jazz studies program at the University of New Orleans. That was 13 years ago. Over those years, Professor Marsalis has brought great acclaim to this city and this university on an international scale. His former students literally glitter the globe. Prospective students are attracted from just as wide an arena.

As the first holder of the University of New Orleans Coca-Cola Chair in Jazz Studies, Ellis will, indeed, be a hard act to follow. He is the rarest of people: an artist who can teach. But while tonight we pay tribute to his work and his legacy, at the same time we mark the beginning of greater achievements yet to come.

Tonight marks the launch of a campaign to establish the Ellis Marsalis Jazz Studies Program at the University of New Orleans. Tonight also spotlights the kind of philanthropy and support only this town could spawn. Branford, Wynton, Delfeayo, Jason and Harry have donated their performances this evening to help make this event the cornerstone of the endowment effort. We are immensely grateful to them and to the major sponsors and patrons for this momentous, historic night.

From this evening on, the 4th of August in the year 2001, will not only remind us of the Louis Armstrong Centennial, but will mark the launching of the Ellis Marsalis Jazz Studies Program.

Thank you for being a part of this special evening.

THE UNIVERSITY OF NEW ORLEANS PRESENTS

SATCHMO TO MARSALIS: A TRIBUTE TO THE FATHERS OF JAZZ

a once-in-a-lifetime concert featuring

ELLIS MARSALIS

BRANFORD MARSALIS

WYNTON MARSALIS

DELFEAYO MARSALIS

JASON MARSALIS

HARRY CONNICK, JR.

Saturday, August 4, 2001
Kiefer UNO Lakefront Arena

A Benefit for the University of New Orleans
Jazz Studies Program

CONCERT PROGRAM

UNIVERSITY OF NEW ORLEANS JAZZ ORCHESTRA conducted by Ellis Marsalis

Jeff Albert, Band Director

HARRY CONNICK, JR. featuring:

Harry Connick, Jr., *Piano and Vocals*

Neal Caine, *Bass*

Arthur Latin, *Drums*

Ned Goold, *Tenor Saxophone*

Lucien Barbarin, *Trombone*

INTERMISSION

ELLIS MARSALIS AND HARRY CONNICK, JR. PIANO DUO

ELLIS MARSALIS TRIO

Ellis Marsalis, *Piano*

Roland Guerin, *Bass*

Jason Marsalis, *Drums*

WITH SPECIAL GUESTS:

Delfeayo Marsalis, *Trombone*

Wynton Marsalis, *Trumpet*

Branford Marsalis, *Saxophones*

FINALE

THE CONCERT STORY

The Jazz Studies Program at the University of New Orleans stands as the natural culmination of music education in the city of New Orleans, America's most musical city. Ironically, in all the discussion on the emergence of jazz and other styles here, musical training is a factor often left out. Writings on New Orleans music often insinuate that New Orleans is a place that just naturally produces musicians, that the proliferation of musicians in New Orleans is practically a naturally occurring event, with no effort involved, either by the community or the musician. Far from being true. According to Dr. Connie Atkinson, Associate Director of the Midlo Center for New Orleans Studies at the University of New Orleans, "Music education for a child in New Orleans is often a long, slow process, beginning in the home and family, extending to exposure to a wealth of music in the neighborhoods and on the streets, and culminating in a pattern of musical training that includes both the formal and informal. This all happens in a community that places a high value on musical skills and sets a high standard for musical performance. Respect for older musicians, and those who have gone before, merges with a community responsibility for taking time to teach the younger generation the community musical values."

Continuing, she noted, "The Marsalis concert is a perfect example of this. The sons of Ellis Marsalis grew up in a family atmosphere of music, were exposed to the variety of musical opportunities in the city, were inspired by earlier musicians, such as Louis Armstrong, and were trained formally by working musicians, both in and out of the local school system. Louis Armstrong himself was exposed to popular and classical music, had the opportunity to join in and make music at a young age, and was given musical training by a series of excellent teachers, both formally and informally. He always acknowledged those teachers and mentors, and throughout his life, he always made time for young musicians."

Ellis Marsalis and his Jazz Studies Program at the University of New Orleans continue the tradition of music education in New Orleans by encouraging students to participate in the city's musical life, play with older musicians and broaden their musical experiences. As jazz studies professor Harold Battiste has said, when you study jazz at the University of New Orleans, "New Orleans is your campus."



ELLIS MARSALIS

An educator, a musician, a mentor, a father. Ellis Marsalis, Jr. wears many hats and he wears them all quite well. For more than forty years now, he has excited audiences from the bandstand and encouraged students in the classroom. From his early work with outstanding jazz musicians like the legendary drummer James Blackwell to recent outings with up and comers like the young bassist Roland Guerin, Ellis has proven that he is a master of modern jazz.

He has literally and figuratively reared an entire generation of contemporary jazz musicians who are leaders, and never followers, in the current jazz scene. These musicians

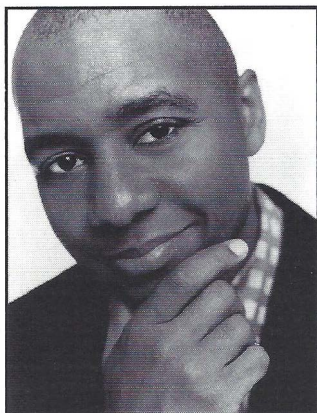
include his sons Branford, Wynton, Delfeayo and Jason Marsalis, as well as Terence Blanchard, Harry Connick, Jr., Donald Harrison, Kent and Marlon Jordan, Brian Blade, Victor Goines and Nicholas Payton (just to name a very few).

Ellis' love of music began at an early age. Born November 14, 1934, he began playing music professionally as a tenor saxophonist while in high school. He switched to piano a few years later. During his college years Ellis performed alongside New Orleans' leading jazz players, including clarinetist Alvin Batiste and saxophonist Harold Battiste.

Following a very brief stint in Los Angeles, Ellis served as a temporary band director at Xavier Prep in 1956 for four months. In 1961, Ellis led the house trio at the Playboy Club in New Orleans, but by the fall of 1962, he decided to try his hand at operating his own jazz club, the Music Haven. Though the club was short-lived, it was extremely influential during its tenure. In 1967, Ellis began playing with Al Hirt, appearing on the "Today Show," "The Mike Douglas Show," "The Ed Sullivan Show" and "The Tonight Show." Later, he played for a time with Bob French's Storyville Jazz Band, but in 1972, Ellis reunited with his old pal, drummer James Black. He and Black often headlined at Lu and Charlie's (a well known New Orleans jazz club) for about a year and a half.

Even while Ellis was occupied working as a performer both with Al Hirt and others, he continued his teaching career. From 1967 to 1975, he lectured at Xavier University and first began to think seriously about developing a curriculum for jazz. Ellis began his important and influential tenure at the New Orleans Center for the Creative Arts in 1975. In 1986, Ellis accepted an invitation to become the coordinator of Jazz Studies at Virginia Commonwealth University in Richmond.

However, his time in Virginia would only last a few years, because in 1989, the pianist was called back to his hometown to head up the Jazz Studies Program at the University of New Orleans. His hard work and dedication has led to the program's recognition as one of the best in the world. Ellis' accomplishments as a musician and educator have been recognized by many. In 1984, he and New Orleans singer/actress Lady BJ won an ACE Award for their musical performance on cable television. Two years later, Ellis earned a Masters of Music Education degree from Loyola University and in 1989 Dillard University awarded Ellis an Honorary Doctorate.



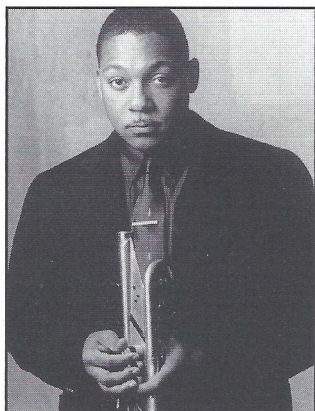
BRANFORD MARSALIS

The oldest of Ellis and Dolores Marsalis' sons, saxophonist Branford Marsalis has consistently produced daring, sophisticated and beautiful music for more than two decades. With the release of "Scenes In The City," his first recording as a leader in 1984, Branford quickly established himself as a force to be reckoned with in the jazz world. Drawing upon the innovations of saxophone titans like Wayne Shorter, Sonny Rollins, John Coltrane and Lester Young, he eventually developed his own unmistakable sound, recognizable for its expressiveness, complexity and uncommon beauty.

In addition to his work as a jazz artist, Branford has also made successful forays into the world of pop music, working with artists like Sting and the Grateful Dead. He also released two critically acclaimed albums with his genre-defying group Buckshot LeFonque and earlier this year, he released his second classical music recording, "Creation," featuring the conductorless Orpheus Chamber Orchestra. Moreover, Branford has appeared in several films as an actor and composed or appeared on the scores of several others.

Though blessed with remarkable versatility, jazz remains Branford's true musical passion. He won a Grammy in 1993 for Best Jazz Instrumental Performance for his album "I Heard You Twice The First Time." Shortly thereafter, Branford returned to the trio format with the release of his only live album to date, critically acclaimed "Bloomington." After his musical explorations with Buckshot LeFonque, he returned to jazz full-force releasing two albums in 1996 – a collaborative duet with his father entitled "Loved Ones" and trio album "Dark Keys." "Requiem," his first quartet album in nearly a decade, hinted at the promise of greater musical depths and his most recent album, the aptly titled "Contemporary Jazz," fulfilled that promise and garnered the saxophonist a Grammy earlier this year. One critic noted that Branford "achieved a new level of emotional intensity and instrumental brilliance" with this ambitious recording.

Like his father, Branford is also helping to shape the future of jazz through his activities in the classroom. He recently accepted a part-time position with the faculty of San Francisco State University. Marsalis also held a similar position at Michigan State University for several semesters. It is clear that Branford will remain a towering musical force for years to come both on the stage and in the classroom.



WYNTON MARSALIS

Internationally respected as a composer, educator and virtuoso trumpeter, Wynton Marsalis is one of the art world's most influential figures. A brilliant musician and prolific composer, Wynton's mastery of both jazz and classical idioms and his tireless devotion to music education has had an immeasurable impact on the music world, and especially to the recognition of jazz as America's truest art form.

His long-form works such as "Citi Movement;" "In This House, On This Morning;" "Blood on the Fields;" and "All Rise" have shown jazz to be as powerful and complex as any symphonic or operatic composition. Drawing upon the example set by his father, Wynton has also devoted himself to teaching and mentoring young musicians. Under his direction, New York City's Jazz at Lincoln Center program has reached hundreds of student musicians. Wynton has helped to build Jazz at Lincoln Center into an internationally recognized force in the performing arts while also remaining active on the music scene as a composer, bandleader and instrumentalist.

The second-born of Ellis and Dolores Marsalis' talented sons, Wynton began seriously studying trumpet by age 12, and by the age of 21, Wynton was a recording artist and composer in his own right. It was clear from the beginning that Wynton would be one of jazz's greatest composers and soloists. In 1997, Wynton surprised even his most ardent supporters and critics by winning the coveted Pulitzer Prize for his epic oratorio on slavery, 1997's "Blood on the Fields," an honor that had previously been reserved only for traditional classical composers.

Not content to rest on his laurels, Wynton continues to push boundaries. His remarkable 1999 "Swingin' Into the 21st" series of recordings included challenging, longer-form works such as "The Marciac Suite" and "A Fiddler's Tale," along with tributes to Thelonious Monk and Jelly Roll Morton. Through his work with Jazz at Lincoln Center, Wynton has presented a diverse, extremely talented group of performers that has included vocalists such as Harry Connick, Jr. and Betty Carter; trumpeters Nicholas Payton and Dizzy Gillespie; pianists such as Richard Abrams, Marian McPartland and Danilo Perez; and drummers Billy Higgins, Paul Motian and Leon Parker.

Earlier this year, Wynton impressed television audiences across the country with his contribution to filmmaker Ken Burns' "Jazz" documentary series, helping to initiate thousands of new jazz fans and drive record sales of jazz recordings. Wynton has been honored with eight Grammy Awards for his jazz and classical recordings.



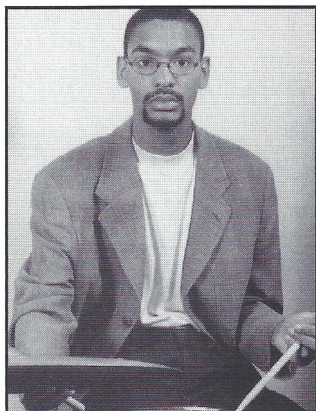
DELFEAYO MARSALIS

Delfeayo Marsalis began studying trombone at age 13, later attending the New Orleans Center for Creative Arts high school. His classical music training was furthered at Eastern Music Festival and Tanglewood Institutes, culminating in a performance of Gordon Jacob's "Trombone Concerto" with the New Orleans Philharmonic.

After producing his first recording at age 17, Delfeayo attended the prestigious Berklee College of Music, majoring in both performance and audio production. He has produced over 75 major-label recordings, several of which have received Grammy awards and nominations, including works by Marcus Roberts; Harry Connick, Jr. and Ellis, Branford and Wynton Marsalis. His production skills earned him a 3M Visionary Award.

As a trombonist, Delfeayo has toured internationally with legendary jazz artists Art Blakey, Abdullah Ibrahim, Elvin Jones, Slide Hampton and Max Roach, as well as touring with his own modern jazz ensemble. With a style reminiscent of the great trombonist J.J. Johnson, he has released two solo albums to critical acclaim, "Pontius Pilate's Decision" in 1992 and "Musashi" in 1997.

Delfeayo's deep commitment to education has yielded lectures in public and parochial schools across the country. In 1995, his original "D-Blues" was commissioned by "Meet the Composer" for Washington, D.C. public schools and three years later, an original children's musical, "Luther," was presented by Summerstages Theatre in New Orleans. To further introduce young people to jazz music, Delfeayo has served as director of a summer program in Lawrenceville, New Jersey for the Foundation of Artistic and Musical Excellence since 1998. Last year was the inaugural year of the Uptown Music Theatre, a company founded by Delfeayo to teach high school youth musical theatre.



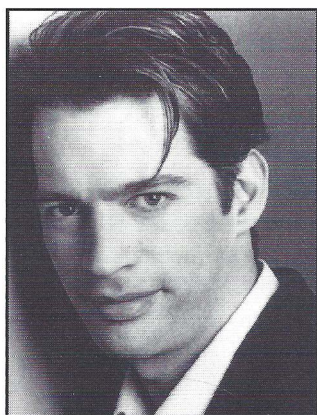
JASON MARSALIS

The youngest of Ellis and Dolores Marsalis' sons, Jason Marsalis was three years old when his parents bought a toy set of drums for him and played a game of introducing him to a make-believe audience. Jason also began playing violin at age five in the Suzuki String Program at a local public school in New Orleans. Although he enjoyed playing the violin, Jason eventually switched his concentration to percussion, receiving his first professional drum set when he was six years old.

His first drum teacher was the legendary jazz drummer James Black. When Jason was seven years old he began sitting in with his father's group at New Orleans' Snug Harbor Restaurant and Bar and with his older brother and trombonist Delfeayo.

In 1991 he auditioned for the New Orleans Center for Creative Arts (NOCCA) and was accepted. He would remain there throughout his high school career. While at NOCCA, his summer months of 1993 and 1994 were spent at the Eastern Music Festival studying orchestral techniques with the resident percussionists. During high school Jason worked in the city with his older brother Delfeayo and his father Ellis, and he eventually began touring with pianist Marcus Roberts. He graduated from NOCCA in 1995 and attended Loyola University (New Orleans) for three years.

A versatile drummer, he has recorded with Los Hombres Calientes, Ellis Marsalis, Marcus Roberts, trumpeter Marcus Printup and many others.



HARRY CONNICK, JR.

Harry Connick, Jr. has been called a renaissance man for his ability to excel as a pianist, bandleader, singer and actor. He credits his parents with instilling in him a love for music, first introducing him to the piano at the age of three. A precocious piano student, Harry studied with both James Booker and Ellis Marsalis as a child. Since the age of six, he has been performing publicly, appearing on his first recording at the tender age of nine and releasing his debut record as a leader at the young age of 18.

On his second jazz album for Columbia Records at the age of 20, Harry first introduced audiences to his magnificent voice. And in 1989, when Rob Reiner asked him to contribute to the score for the hit film "When Harry Met Sally," Harry so impressed audiences that he practically became a household name. Building upon the success of the film score, he soon released his first big band recording, which eventually sold several million copies.

Indeed, Harry has received many awards and honors for his work as a musician and actor. He has had seven platinum or multi-platinum records and three gold albums, spending a great deal of time atop the Billboard music charts for most of the 1990s. Connick, a Grammy Award-winning artist, was also nominated for both Golden Globe and Oscar Awards.

Though music is his first love, Connick has acted in films such as "Hope Floats," "Little Man Tate," "Copycat" and "Independence Day." He recently completed production on "Mickey," a little league baseball film written by author John Grisham and scheduled for release next summer. He has also written the music, lyrics & score for Tony Award-winning director and choreographer Susan Stroman's next production entitled "Thou Shalt Not." This musical is an adaptation of Emile Zola's novel, "Therese Raquin," set in New Orleans in the 1940s. "Thou Shalt Not" will debut on Broadway this fall.

BRANFORD:

"I am proud to say that Ellis Marsalis is my father. From him I learned the art of high expectations, the joy of curiosity and the value of tradition. I am honored to join my brothers, Wynton, Delfeayo and Jason and Harry Connick, Jr. in this tribute to two men who embody those very qualities."

"It is fitting that New Orleans, the birthplace of jazz and home to these two jazz icons, should have a University that embraces jazz, and even more fitting that the mentor for that program should be from New Orleans. Who better than my Pop?"

WYNTON:

"Ellis Marsalis is STILL SWINGING."

"The IMPORTANCE OF INTEGRITY is the most important lesson that I learned from my father."

DELFEAYO:

"Ellis Marsalis is exactly one-half of the perfect duet. His calm temperament and omniscient swagger provides the perfect harmony to Dolores' fiery vibration and compassionate ways."

"D & E, E & D. Their insistence upon education, awareness of self and individuality created profound impressions upon six fortunate children (and most folk who have made their acquaintance). For the past 30 years, I have called upon my father to edit various manuscripts both educational and professional. He almost always manages to add important little twists to my documents — sometimes structurally, sometimes contextually — uttering profound phrases like, 'Look it up in the dictionary.' (Ironically, it was mom who helped me with the text you are currently reading.)"

"Realizing the importance of the family patriarch, her response to my various questions as an adolescent was generally, 'Child, go ask your daddy.' In the autumn of his musical career Ellis Marsalis continues to inspire and enlighten. He realizes that, much like the protagonist in 'Black Orpheus,' a person's greatest impact upon the world is not only defined by their personal achievements in one lifetime, but also their ability to pass down pertinent information to all future generations. D & E's legacy shall reign in perpetuity."

"My father taught me the importance of scrutiny with objectivity. I will undoubtedly spend a good portion of my life searching for the balance he achieved betwixt the two."

JASON:

"It's almost hard to pinpoint one thing I learned from my father because when you have a close relationship with someone, it's hard for one lesson to stick out. However, one thing he told me which was very important involved being a bandleader. I did my first gig as a leader and when it was over, he told me that, 'what you have just done will never change. It's going to remain the same the rest of your life. I don't care if it's different people or different music. Your job as a bandleader will never change.' That was very important and it was something that really hit home years afterwards. When you realize that the aspect of the music never changes, you also realize how important it is for you to change as a musician and not stay in the same spot in your development. If you do, there's no growth."

"As for the Jazz Studies Program at the University of New Orleans, it's the best program in the city of New Orleans and it's important to have a place like that where young musicians can learn and study music. One thing that really stood out from playing or discussing music with my father is the importance of teaching jazz music. The University of New Orleans is definitely the best university in New Orleans for that."

HARRY CONNICK, JR.:

"Ellis Marsalis is the greatest teacher I've ever had. His work ethic is one of the things I took from him. As a teacher, he always wanted us to be excellent at what we did. And since he could really play himself, it was important to us as students to try and live up to his expectations. Without really saying anything he showed me by example what I could be, he got me to practice and he got me to work hard."

"Another thing Ellis gave me is a sense of the discovery process, which is really what jazz is all about, not playing anything pre-determined. We learned that you do your homework and you learn all your theory, after that, it's your task to discover the music and find a place of your own to go. I think that is one of the most important lessons I learned from Ellis."

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The University of New Orleans Jazz Studies Program

The University of New Orleans is a public, urban, research and doctoral-intensive university built upon and dedicated to traditions of rigorous learning, creative discovery and responsive engagement with those we serve. With traditions of academic rigor and high expectations, the University of New Orleans has crafted dynamic partnerships that have built strong curricula at the undergraduate and graduate levels, a commitment to the development, communications and application of knowledge and engagement with private and public partners that enhance the educational, economic, cultural and social development of our communities, state and nation.

As "America's Partnership University™" the University strategically builds its success through mutually beneficial partnerships with public and private bodies whose missions and goals are consistent with and supportive of the University's teaching, scholarly and community engagement missions. The University attempts to foster a spirit of public entrepreneurship to develop, fund, implement and improve its programs in ways that take advantage of available resources and opportunities which complement current university resources.

The University, with 16,500 students from diverse ethnic, racial and economic backgrounds and ages, offers strong basic and applied programs in a wide range of disciplines and professions at the bachelors, masters and doctoral levels, as well as extensive continuing and distance education initiatives. With over 3,500 students in masters and doctoral programs and most students working while in their studies, student involvement in research, technology transfer and other forms of knowledge application represents an important aspect of most undergraduate and graduate curricula. Its programs prepare the professional personnel for the emerging knowledge economy and for a society of civic involvement and participation. UNO Works!

Starting from a strong academic base, the University's partnership approach fosters interdisciplinary and applied scholarship, technology development and transfer, as well as a deep commitment to fundamental research and scholarly activity. These attributes flourish in a climate of mutually productive engagement with those who learn, use and apply new



knowledge. The University strives to foster a climate of professional and personal growth for its faculty, staff, students and University partners. Dedicated, dynamic and distinguished faculty members and community partnerships have brought the University's programs international recognition in such fields as naval architecture, chemistry, accounting, film and

video production, creative writing, conservation biology, teacher preparation and school reform and information technology.

The University's technological and cultural partnerships such as the University of New Orleans Research and Technology Park, the National D-Day Museum, The Ogden Museum of Southern Art and the University of New Orleans (Film) Studio Center link us to the community and to the world. Our focused local partnerships with schools, governments, foundations, businesses and civic groups enrich opportunities for learning, creative discovery and help enhance the opportunities for career and community growth for all we serve.

In all of its activities and programs, the University seeks to create a climate of mutual respect, trust, innovation, flexibility and involvement on the part of its leaders and all members of its community, for a better New Orleans and a better world.

THE COLLEGE OF LIBERAL ARTS

The College of Liberal Arts is the University's largest college, with 230 faculty members in its eleven departments: Anthropology, Drama and Communications, English, Fine Arts, Foreign Languages, Geography, History, Music, Philosophy, Political Science and Sociology. The College also offers interdisciplinary programs of study in Arts Administration, Africana Studies, Paralegal Studies and Women's Studies and has computer labs for writing, piano, film, post-production, graphic design, interactive multimedia, cartography, geographic information systems, social sciences and foreign languages. Students come from across the country and around the world to study in our nationally ranked programs.

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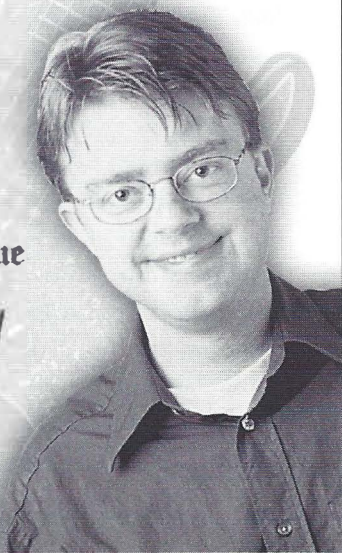
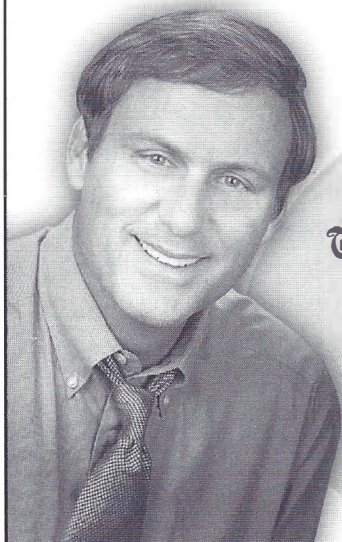
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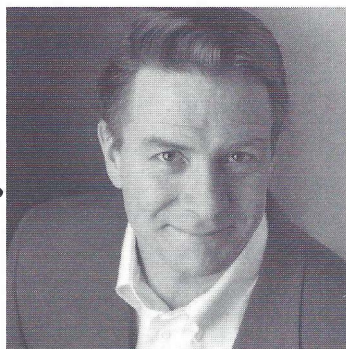
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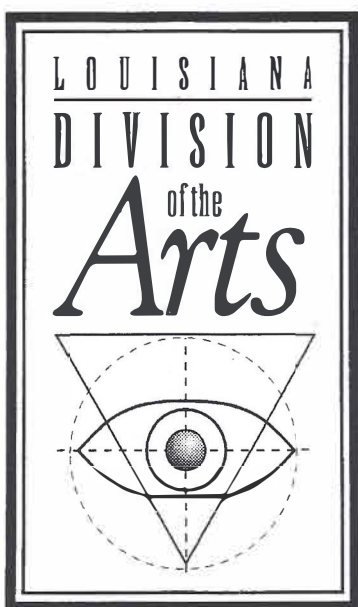
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THE JAZZ STUDIES PROGRAM

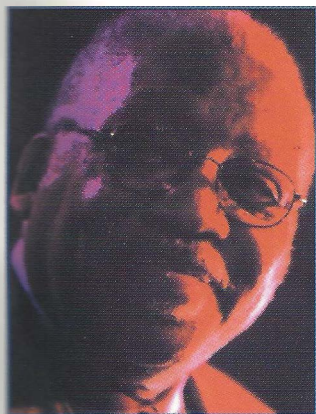
The Jazz Studies Program created in 1989 with the establishment of the Coca-Cola Endowed Chair in Jazz Studies, gave the University of New Orleans a chance to recruit jazz pianist and educator Ellis Marsalis back home to New Orleans from Virginia Commonwealth University.

Twelve years later, the University of New Orleans Jazz Studies Program, under his direction, attracts students from around the world – from countries as diverse as India, Italy, the former Soviet Union, Denmark, Japan, the Czech Republic, Brazil, Greece, Germany, Austria, Switzerland, Mexico, Norway, England, Canada and France. Students come for the opportunity to live and play music in New Orleans and study under our outstanding faculty, which includes jazz composer and arranger Harold Battiste, jazz guitarist Steve Masakowski and jazz saxophonist Ed Petersen.

"The University of New Orleans Jazz Studies Program has grown into one of the best jazz programs in the country," says Department Chair, Jeff Cox. From the beginning, "Ellis made a very conscious decision that he wanted to base the Jazz Studies Program on small ensembles. Students are in ensembles of four or five, at the most, maybe six. They learn how to work with a small ensemble because you have all the elements there – the drums, the keyboard, the other instruments. You have to grow. You can't just hide inside a section. Once you learn in that format, you can take it anywhere."

And "take it" they do. In addition to a disciplined course of instruction and practice, the Jazz Studies Program places great emphasis on providing opportunities for student musicians to perform as often as possible, and the performing jazz faculty consistently create opportunities for them to perform in professional venues – in the New Orleans jazz clubs and at The Sandbar, the University of New Orleans' on-campus jazz nightclub.

All "Music 1902" (Jazz Combo/Repertory Jazz Orchestra) students participate in the Jazz at the Sandbar series. On Wednesday nights, during the fall and spring semesters, they hear and perform with professional musicians in front of live audiences. The Sandbar provides a living laboratory where students can exercise their improvisational skills and learn professional etiquette, especially, how to prepare for professional performances and how to communicate with the audience and with other performers. With this experience students develop their abilities and prepare for entry into the professional jazz community.



The University of New Orleans Department of Music is nationally recognized for the quality of its programs, as well as its outstanding graduates and faculty. The National Association of Schools of Music praises the "excellent faculty that is dedicated to teaching," and faculty efforts have helped accomplish what few other music departments have – more than doubling its majors over the past ten years.

The department is fully accredited by the National Association of Schools of Music and offers Bachelor of Arts degrees in Performance, Jazz Performance, Theory and Composition, History and Vocal or Instrumental Music Education. The Master of Music provides emphasis areas in Performance, Jazz Studies, Composition and Conducting.

As freshmen, students audition for either the jazz studies program or the classical program. However, because the department is an integrated unit, students have an opportunity, under consultation with the faculty, to access both jazz and classical courses as they move through their four or five years of disciplined study. Music students may participate in the 70-member Privateer Chorus, the select Chorale, Opera Theatre, Musical Theatre and/or Wind Ensemble, as well as numerous Jazz Ensembles and the Jazz Orchestra.

Our faculty and students are consistently recognized for their accomplishments and have been featured in concerts and recitals around the world, including Israel, Moldova, Nicaragua, Thailand, West Indies, Austria, Japan, Italy, Scotland, Germany, Switzerland, India, Australia, New Zealand, Canada, Denmark, Martinique, Formosa, Hong Kong, the Czech Republic, Costa Rica, Albania, Brazil, Guatemala, Finland, United Kingdom, Norway and Hungary. Our students have won local, regional and national recognition for their accomplishments, and many of our alumni have established distinguished singing and instrumental careers and are successful educators at all levels, from kindergarten through university.

Housed in the Performing Arts Center (PAC) on the Lakefront campus, the Department of Music has a state-of-the-art digital recording studio which offers students hands-on experience with all the latest recording techniques. The PAC also has a 375-seat recital hall with some of the best acoustics in the city.

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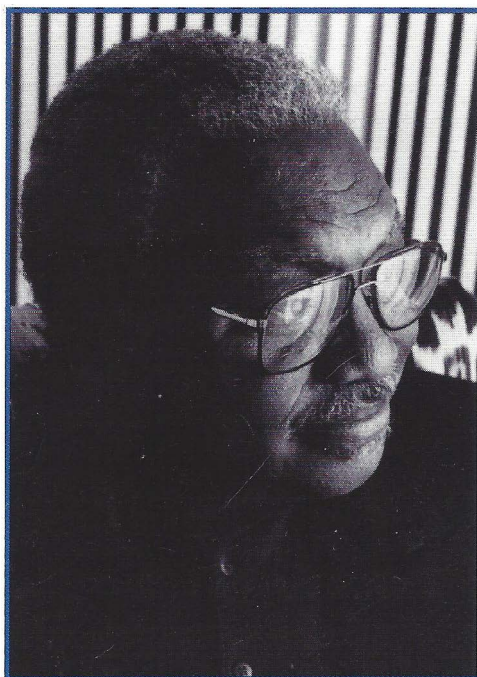
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